

# STUDIO LIGHT

A MAGAZINE OF INFORMATION  
FOR THE PROFESSION



PUBLISHED BY THE  
EASTMAN KODAK COMPANY  
ROCHESTER NEW YORK

JANUARY 1927

## Eastman Commercial Panchromatic Film

One of the most common problems of commercial photography is the correct rendering in monochrome of objects in which color is an important factor. Nothing short of a completely color-sensitive panchromatic emulsion will reproduce these colors in their true relation to one another, and this is essential if the photograph is to approximate what the eye sees.

Eastman Commercial Panchromatic Films are completely color-sensitive, are free from halation and have exceptional speed. Try them on the next job where a correct color-rendering will improve the result.

*Your dealer can supply you*

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

## Eastman Commercial Camera

One camera for every commercial need—that's a big order but this camera comes near filling it. Its 30 inch bellows extension fits it for long focus work in or out of the studio, while it closes so compactly that extreme wide-angle lenses are readily accommodated. With such lenses and the combination of rising front and rising lens board it permits one to make pictures of the "skyscraper" type.

The most novel feature of this camera, however, is the extended swinging lens board which may be swung at the same angle as the camera back to correct objectionable distortion. And it's built for hard service. See it at your dealer's and be convinced. The price is \$140.00.



EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.



*By A. E. Murphy  
Saginaw, Mich.*

Eastman Portrait Film  
Negative, Vitava Print.



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## HAPPY NEW YEAR

WITH America at the peak of prosperity and business conditions generally good the outlook for 1927 should be a very bright one.

There is a decided cause for optimism concerning the photographer's business because of the steps that are now being taken to increase business by general advertising.

Advertising is not an experiment. Every big business success is largely based on national advertising—in fact the advertising pages of the magazines are a directory of successful business.

National photographic advertising must necessarily be general in its scope to benefit every photographer. Similar campaigns advertising jewelry, flowers, etc., have been successful. The million dollars called for by the plan of the Photographers' Association of America to make more people want photographs will unquestionably make business for every

photographer in the country.

This is indeed the biggest undertaking ever sponsored by the P. A. of A. and its success is practically assured. It will need the cooperation of every photographer in the country, however, and when the plan is unfolded it is hoped that every photographer will help to make it a big success.

This advertising campaign will have no other purpose than that of making more business for the professional photographer. Local advertising by individuals needs a backing of national advertising.

People who have photographs made *are* interested. The rest of the public, including those who receive photographs as gifts, must also become interested.

With a national advertising campaign in prospect, 1927 and following years should see interest quickened in photographs.

Feeling confident of continued prosperity we wish you a happy and prosperous New Year.

## THE GREAT IMPORTANCE OF CHEMICAL QUALITY

IN THE early days of photography it was quite necessary for one to have a considerable knowledge of a number of chemicals and their action—in fact, the photographer was a master of several processes that really made him more or less of a manufacturer of the materials he used.

In recent years, however, improvements in materials and simplification of processes have made the work of the photographer so easy that in some cases it has caused him to be careless, or at least thoughtless.

Aside from actual negative making, which involves the handling of light in a manner to produce artistic effects, and the posing of subjects and arrangement of lights and shadows and backgrounds to produce pleasing composition, there is nothing more important than the developing of the negative and print. And this in turn involves the compounding of developers and the knowledge of their action on sensitive materials.

Since the photographer now uses materials that are manufactured for him it is natural that he should depend upon the manufacturer for his developing formulas. These formulas are carefully worked out in the laboratory and are given exhaustive practical tests because the manufacturer

wishes his materials to produce the finest possible negatives and prints.

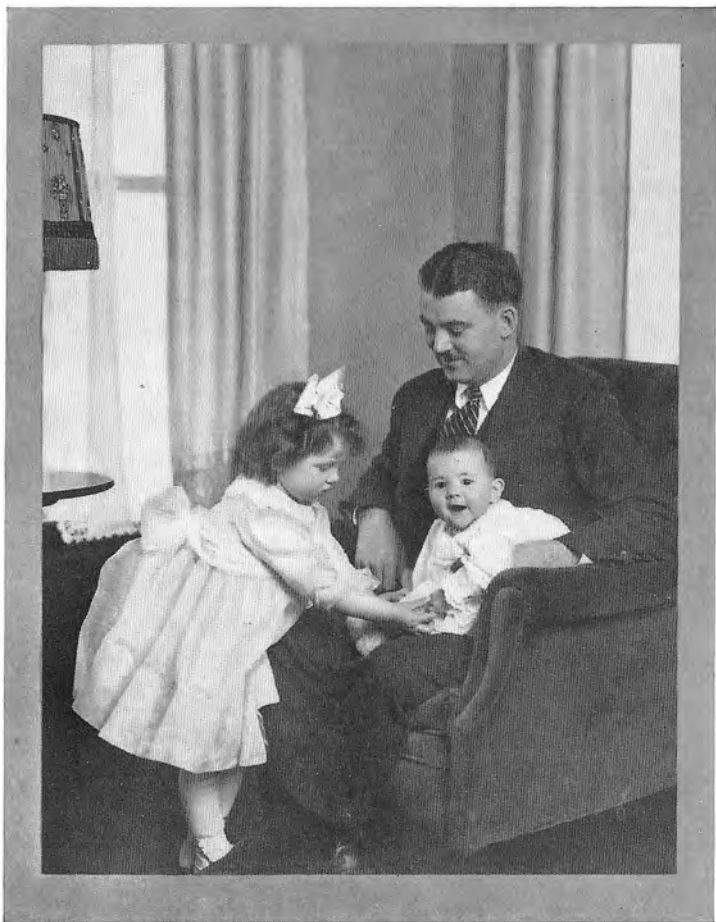
A great many photographers adhere to their formulas religiously in making up their developers but never question the quality of the chemicals they use. Of course we do not suggest that the photographer test each lot of chemicals he purchases but he should know that they have been tested and that they come up to the standard adopted by the manufacturer who worked out the formulas that are recommended for use with his products.

Developing agents are important so Elon, Hydrochinon and Pyro are manufactured in Eastman Laboratories and we know they are right. We make them for our own use and for those who use Eastman Films, Plates and Papers.

Aside from developing agents the most important ingredients of developers are the sodas. They are also the most variable. You may imagine that one soda is the same as another but this is far from the truth.

If you were to analyze a sample of carbonate of soda and find that it contained only 75% pure carbonate you might wonder just what it was that made up the other 25%—whether or not it was an impurity that would affect the action of your developer. But even





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if it had no detrimental action, you would know that if you used this soda in a developer that called for a pure carbonate your developer would lack 25% of the carbonate the formula called for.

You know enough about developers and the energizing or accelerating action of carbonate of soda to know that if you use but 75% of the amount of carbonate your formula calls for you cannot possibly get the result you should—the developer is thrown out of balance and your results are poor.

You may think this example is an exaggeration but in buying sodas indiscriminately it is not at all unusual to encounter carbonate that does not test 80% pure. Entirely aside from the bad effects of such a soda you would be cheated unless you bought it at 20% less than a pure soda, so a low price does not necessarily spell economy.

If you could test your sodas you might buy them at prices in proportion to their strength, but since you do not have such facilities it is cheaper to buy sodas of known purity. You are familiar with Eastman Tested Chemicals but possibly you have not realized just what the Tested Chemical Seal means.

When you see this seal on a bottle or tin of Eastman Carbonate of Soda you are assured that the soda

in that package is 98½% pure carbonate and it is 98½% pure all of the time. If you have to pay a few cents more for a 5 lb. tin of this soda you are getting real value.

When you see a formula that specifies "Sodium Carbonate (E. K. Co.)" you can readily understand why a certain soda is specified. That formula calls for 98½% carbonate. If the amount is 2½ ounces, that is just what the formula demands—2½ ounces of 80% or 90% carbonate won't do.

Eastman Sulphite of Soda tests 96½%, no more and no less. Eastman formulas are based on sodas of this quality so the formula maker must be specific. He cannot say, "Any make of soda will answer equally well," any more than he can say: "Use 2 or 2¼ or 2½ ounces, either of these amounts will answer."

Either in purity or in strength or in both "Tested Chemicals" means chemicals that are photographically right for your use with Eastman formulas for Eastman sensitive materials. This applies to Elon, Hydrochinon, Pyro, Sodas, Bromide, Alum, Acetic Acid and other chemicals used in the various photographic processes.

It costs no more to be certain of the factors that make for photographic success and it often costs very much less.



**ELON**—*We make it—we know it's right*





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Negative, Vitava Print.

## NEWS OF THE BIG CAMPAIGN

"**P**HOTOGRAPHS Live Forever" and "Photographs Tell the Story" will be the double headed slogans of the four year national advertising program now being instituted for the industry by the Photographers' Association of America, according to the announcement by George W. Harris, chairman of the advertising committee of the association.

"Despite the holiday rush yeoman service has been given to the cause by the advertising commit-

tee. The Plan Book which gives full details of the program is practically ready for the printer. A nation wide Teach-the-Millions committee of photographers who are to raise the money is being organized.

"Acceptances have been made by the following members of the Plan and Scope committee, who will have a meeting in New York, January 10, to go over the entire plan for the money raising and for the program:

*Plan and Scope Committee*

HORACE W. DAVIS, *Chairman*

AnSCO Photoproducts, Inc.

BINGHAMTON, N. Y.

L. Dudley Field  
Defender Photo Supply Co., Inc.  
Rochester, New York

Richard Salzgeber  
Hammer Dry Plate Co.  
Ohio Ave. & Miami  
St. Louis, Mo.

James E. Reedy  
Pako Corp.  
1006 Lyndale Ave., North  
Minneapolis, Minn.

T. E. Halldorson  
The Halldorson Co.  
1722 Wilson Ave.  
Chicago, Ill.

Harry M. R. Glover  
Gundlach-Manhattan Optical Co.  
Rochester, New York

Robert R. McGeorge  
534 Elmwood Ave.  
Buffalo, N. Y.

Adam Hoffman, Pres.  
Photographers' Ass'n. of the  
Middle Atlantic States  
Hanover, York Co., Pa.

G. A. Malme, Pres.  
Wisconsin Photographers' Ass'n.  
Malme Studio  
Racine, Wisc.

E. J. McCullagh, Pres.  
Pacific International Photog-  
raphers' Ass'n.  
Berkeley, Calif.

A. A. Chilcote  
Chilcote Company  
Cleveland, Ohio

- J. H. McNabb**  
Bell & Howell Co.  
1801 Larchmont Ave.  
Chicago, Ill.
- A. E. Gundelach, V. P.**  
The DeVry Corp.  
1111 Center  
Chicago, Ill.
- John P. Tebbetts**  
Mallinckrodt Chemical Works  
3600 West Second St.  
St. Louis, Mo.
- Andrew A. Wollensak, Jr.**  
Wollensak Optical Co.  
872 Hudson Ave.  
Rochester, N. Y.
- George H. Young**  
Photogenic Machine Co.  
Youngstown, Ohio
- C. F. Propson**  
Bausch & Lomb Optical Co.  
Rochester, N. Y.
- Ed. F. Pittman**  
G. H. Pittman & Bro.  
1504 Young St.  
Dallas, Texas
- J. W. Beattie**  
Beattie's Hollywood Hi-Lite Co.  
6548 Hollywood Blvd.  
Hollywood, Calif.
- J. R. Wilson**  
The Haloid Company  
Rochester, N. Y.
- Frank N. Chambers**  
Bulletin of Photography  
Philadelphia, Pa.
- Ida M. Reed**  
Camera Craft  
San Francisco, Calif.
- Walter Scott Shinn**  
581 Fifth Ave.  
New York, N. Y.
- Geo. Stafford, Pres.**  
Chicago Portrait Photographers'  
Ass'n.  
3422 Fullerton Ave.  
Chicago, Ill.
- L. Cady Hodge, Pres.**  
Missouri Valley Photographers'  
Ass'n.  
714 Kansas Ave.  
Topeka, Kans.
- J. Anthony Bill**  
Ohio Society of Photographers  
122 West Fourth St.  
Cincinnati, Ohio
- Laurence B. Morton**  
515 Market St.  
San Francisco, Calif.
- J. C. Abel**  
Abel's Weekly  
Caxton Bldg.  
Cleveland, Ohio
- W. C. Eckman, Pres.**  
Commercial Photographers' Ass'n.  
of N. Y.  
12 W. 32nd St.  
New York, N. Y.
- W. J. Helmquest**  
California Card Mount Co.  
San Francisco, Calif.
- John E. Garabrant**  
124 W. 42nd St.  
New York, N. Y.
- Cyril R. Clark**  
732 Federal St.  
Chicago, Ill.
- W. O. Breckon**  
W. O. Breckon Studio  
403 Forbes Bldg.  
Pittsburgh, Pa.
- F. W. Hochstetter**  
Treesdale Laboratories  
Mars, Pa.

Mrs. Leah B. Moore, Pres.  
Southeastern Photographers'  
Ass'n.  
Union & Idlewild  
Memphis, Tenn.

Mr. H. S. Foster  
A. M. Collins Mfg. Co.  
226 Columbia Ave.  
Philadelphia, Pa.

J. H. Smith  
J. H. Smith & Son Co.  
1229 S. Wabash Ave.  
Chicago, Ill.

L. M. Kaye  
Hirsch & Kaye  
239 Grand Ave.  
San Francisco, Calif.

Guy N. Reid, Pres.  
Southwestern Photographers'  
Ass'n.  
600½ Houston St.  
Fort Worth, Texas

James J. Johnson  
Johnson Ventlite Co.  
732 Federal St.  
Chicago, Ill.

E. L. Byrd, Pres.  
Photographers' Ass'n. of New  
England  
100 Pleasant St.  
Malden, Mass.

"The quick raising of the money is indicated by the fact that Charles J. Pettinger, chairman of the fund raising committee, reports that nearly \$40,000 has been signed up in addition to the \$400,000 provisional subscription from the Eastman Kodak Company. With Mr. Pettinger on the fund raising committee are:

Z. T. Briggs      L. C. Vinson  
D. H. Brattin      Jessie Reed

"The official family of the Photographers' Association of America, including the officers and directors and the members of the advertising committee, who are standing sponsor and directing the campaign and program are as follows:

<i>E. W. Harris</i>	<i>Leah B. Moore</i>
<i>Charles Aylett</i>	
<i>H. A. Cramer</i>	<i>Chas. J. Kaufmann</i>
<i>J. H. Smith</i>	<i>J. C. Medick</i>
<i>J. T. Briggs</i>	<i>Carol Skarnes</i>
<i>Paul True</i>	<i>Alva Townsend</i>
<i>H. D. Pullman</i>	<i>L. C. Vinson</i>
<i>H. M. Fowler</i>	<i>Thomas A. Piggles</i>
<i>J. W. Scott</i>	



*By A. E. Murphy  
Saginaw, Mich.*

Eastman Portrait Film  
Negative, Vitava Print.

## MAKING CERTAIN OF PRINT PERMANENCY

*Continued from December*

Twelve changes of water, prints remaining in each for five minutes, is the usual washing instruction and this is fairly safe. In running water with prints well separated, time is more important than the rapid changing of the water and by careful testing it will be found that prints can not be thoroughly washed in a few minutes as is sometimes claimed. From forty-five minutes to an hour is the average time required for thorough washing.

Here again the apprentice can be given the means of definitely determining when his work is properly done, and he will appreciate the importance of his job when he sees the test for washing. Prepare a stock solution for the permanganate test solution as follows:

### *Stock Solution*

Potassium Permanganate 4 grains  
Sodium Hydroxide  
(Caustic Soda) 8 grains  
Water (distilled) to make 8 ounces

### *For use*

To five or six ounces of pure water add about a dram of the above solution. The color of the water will become violet. Now have the apprentice take a print that has been washed but a few minutes and allow the water from the

print to drain into the Permanganate-Soda solution. The violet color of the solution will turn to green and finally to yellow if there is considerable hypo in the print. Explain that when the print is thoroughly washed—is free from all hypo, the print itself can be dipped in the solution and it will retain its violet color.

This is a test that can be depended upon to warn you when hypo remains in your prints. Any such hypo, if not washed out, will sulphurize and the entire print or the portions containing the hypo will turn yellow in a short time if exposed to moisture and eventually whether exposed to moisture or not.

You can't afford to take a chance on injuring your reputation when so simple a test will safeguard it. This not only applies to portrait prints but to commercial prints and amateur finishing as well. If claims are made for speed of washing with special apparatus, see if the prints so washed will pass the Permanganate Test before you stake your reputation on such claims.

It would be difficult to think of anything quite so embarrassing as to have a customer inform you that prints which had been widely distributed among friends had turned yellow and faded.





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An apprentice may become careless—in fact they often do, so the only way to be sure of proper fixing and washing is to keep a

check of prints fixed in your fixing bath and insist upon the test for every batch of prints that is washed.



## ANNOUNCING EASTMAN

### NEWS BROMIDE

**E**ASTMAN News Bromide is a single weight, glossy enlarging paper of excellent quality, coated on tough white stock of good body that will stand the rough treatment accorded the print which must be rushed through the finishing process to meet the requirements of newspaper photography.

News Bromide is physically hardened so that the print's surface is not easily scratched and it may be dried by heat in a belt dryer without danger of sticking.

The news photographer requires a paper of good quality, but as he must often make negatives under the most trying conditions he also

requires a paper of good contrast.

News Bromide is made in two grades of contrast designated as Normal and Contrast. Normal should be used on negatives that have received normal exposure and which have a good scale of gradation. Contrast should be used on negatives made under unfavorable conditions of light and which would, under ordinary conditions, have to be intensified. As the news photographer has no time to intensify negatives he can print on Contrast News Bromide and secure the same effect.

Eastman News Bromide prices are exceptionally reasonable considering the quality of the paper.

### PRICES

	Doz.	$\frac{1}{2}$ Gross	Gross
5 x 7 .....	\$ .35	\$ 1.70	\$ 3.25
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ .....	.50	2.80	5.25
8 x 10 .....	.75	3.90	7.40
10 x 12 .....	1.15	6.00	11.40
11 x 14 .....	1.40	7.35	14.00
14 x 17 .....	2.10	11.00	21.00
16 x 20 .....	2.80	14.70	28.00
18 x 22 .....	3.50	18.40	35.00
20 x 24 .....	4.20	22.00	42.00



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Negative, Vitava Print.

## THE PICTURES AND THE MAN WHO MADE THEM

MR. A. E. MURPHY of Saginaw, Michigan, has demonstrated the fact that it isn't necessary for a man to establish himself in a large city in order to score a success in photography if he has the necessary amount of ambition and initiative to make things go. In fact, the way Mr. Murphy happened to get into the business of photography is a very good example of the way he does things.

While in a business entirely foreign to photography he found the need for some pictures and called in a photographer. The results did not exactly suit him so he decided to do the work himself.

The man he employed may have been a good photographer or not, but the fact remains that Mr. Murphy has been doing photographic work ever since—has a home studio on Washington Avenue in Saginaw but probably makes more portraits in the homes of his patrons than in his studio.

One reason for Mr. Murphy's success in his particular line of work, which we would class as home portraiture, is that he has no background of photographic precedent to hinder him. Another and less daring photographer might say: "It can't be done," but Mr. Murphy loads his holders with Portrait Film and goes ahead and does it.

A surgeon asks for a picture of an operation—there is no hesitation—no preparation and no faking. The surgeons, patient and nurses form an interesting group and the actual delay in their work is exactly one-half second.

Again, in the Old Folks' Home, a most interesting incident was the singing of Sunday evening hymns. Each of the old ladies shown in our illustration, on the opposite page, is over 86 years of age, and the picture is one to grip the heart of the supporters of such an institution.

Mr. Murphy is popular with the photographers of his city and state—has held every office in the Michigan State Association, having just retired from the presidency, and is one of the best advertisers and boosters of photography in his state. He never hesitates to talk photography in public, before clubs or commercial organizations, and what he has to say is always for the good of photography in general rather than the Murphy Studio.

He does not light his subjects by any definite rule so we can say little of his methods. Any light that seems to suit a particular subject is used and in the home these effects sometimes just happen and at other times must be carefully arranged.



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*Sunday Evening Hymns*

*By A. E. Murphy  
Saginaw, Mich.*

Mr. Murphy attributes much of his success to Eastman Papers and Portrait Film and many of the

results he secures would be impossible without Portrait Film qualities.



## A STRIKING PANCHROMATIC RESULT

A FEW years ago the photographer would have laughed at a suggestion to photograph any colored object with the idea of producing any special rendering of color. If the object contained red and blue and it was desired to have the red appear lighter than the blue the task would have seemed an impossible one.

That was because panchromatic films and plates had not come into general use. With their present day perfection and the wide publicity given to the use of fully color-sensitive panchromatic films in conjunction with color filters, the subject of color rendering has become an open book to every photographer.

### *It pays to know*

As an example of the usefulness of these materials and the knowledge of how to get the results they are capable of producing we will cite a case. San Antonio, Texas, has a new million dollar Municipal Auditorium. It is a beautiful building, light in color and of such proportions that the only possible background is sky.

The architect asked the Harvey

Patteson studio for a picture of the auditorium, but realizing that the background must be sky, and that there would be little contrast between a light building and a light sky, he insisted that the sky be black or at least very dark.

With no knowledge of color filters and panchromatic film this would have been a difficult task. But knowing that a red filter absorbs blue and that any blue object appears black when photographed through a red filter on panchromatic film it became a simple matter to make the picture when there was enough blue sky to give the effect shown in the accompanying illustration. A Wratten A (red) filter was used with  $\frac{1}{2}$  second exposure at stop 32.

### *Use of red filters*

The same filter would be used in the studio either to darken a blue or to lighten a red or brown object. While the red filter stops out the blue and causes it to photograph dark, it allows the red and yellow light to pass through to the film which is sensitive to these colors. As a result a red, brown or yellow stained wood will appear





*From an Eastman Commercial Panchromatic Film negative, Wratten A Filter,  $\frac{1}{2}$  second, f.32*

*By Harvey Patteson Studio  
San Antonio, Texas*

with a beautiful light grain when photographed through this filter because these colors are made lighter than they appear to the eye.

A still deeper or stronger red filter, the "F" will make blue-prints photograph absolutely black and pure red objects white. We say "pure red" because red inks are sometimes mixed with dark colors that do not permit them to photograph as light as a pure red. Of course this is a false rendering but it is often necessary in photographing labels or other objects where there is a combination of colors that make a false rendering desirable.

#### *Use of yellow filters*

For general outdoor work requiring slight color correction the light yellow filters are usually strong enough to produce desired results because of the extreme sensitiveness of panchromatic film. Exceptionally short exposures are possible with the use of a K1 filter because the necessary increase in exposure is only  $\frac{1}{2}$  longer than without the filter. Orthochromatic material with the same filter requires 3 times the exposure necessary without the filter.

The K2 yellow filter requires 3 times normal exposure with panchromatic film while orthochromatic films or plates require 6 times normal exposure. And it must also be remembered that the result with panchromatic film is

always better because this film corrects the red as well as all other colors while orthochromatic materials are only sensitive to blue and yellow and slightly sensitive to green.

The K1 and K2 yellow filters give partial correction of colors—that is they do not reproduce a color in monochrome in exactly the same tone as the color appears to the eye. If one were to select three colors, a blue, yellow and red which appeared to the eye to have the same tone, that is, one was no darker than another, a correct rendering in a photograph would reproduce these colors in uniform shades of grey.

#### *Correct color rendering*

Yellow filters absorb or cut out more or less of the blue light to which all photographic emulsions are over sensitive. The only way to correct this inherent fault is to eliminate some of this blue light. This is the function of the yellow filter.

With the K3 filter and daylight illumination the three colors mentioned would be reproduced in uniform shades of grey on a panchromatic film with about  $4\frac{1}{2}$  times normal exposure. The exposure is lengthened because the greater part of the blue light to which the material is most sensitive is absorbed by the filter and does not reach the film.

With the K2 filter, the blue will photograph somewhat lighter



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than the other colors because this is a medium yellow filter and does not absorb so much of the excess of blue light.

The K1 filter is a still lighter yellow and absorbs still less blue light so the blue photographs much lighter in comparison to the other colors but at the same time is a decided improvement over results with ordinary materials or even panchromatic materials without a filter.

In using these yellow filters there is one other factor to be considered. Artificial light contains considerably more yellow than daylight so it is only necessary to use a K2 filter to secure approximately the same correct rendering with panchromatic film that is secured with the K3 filter when daylight is used.

When objects containing a great number of colors are photographed, an absolutely correct rendering of colors is essential. This is true in the photographing of paintings, carpets, rugs, inlaid furniture, window displays, fabrics and a multitude of similar subjects. For such results the K2 filter for artificial light or the K3 for daylight should be used.

#### *Use of the G filter*

We explained how the red filters would over-correct, making red photograph light and blue and green dark. There is another filter that is extensively used for over-correction of yellow—this is the

strong yellow G contrast filter.

When posters, labels or similar forms of advertising show figures or objects outlined against a bright yellow background, the idea of brightness is not secured in the photograph unless the yellow is over-corrected; made to photograph light. This is one of the functions of the G filter. Another use is in the copying of yellow stained prints or papers of every description. If the stains are not too dark the use of the G filter will completely eliminate them.

The same is true of valuable negatives on which stains have appeared due to insufficient fixing. If the G filter is used in making a positive, a new negative can be made free from any trace of the stain.

The G filter is also useful in eliminating the haze often encountered in photographing fairly distant objects. Even near-by objects are sometimes partially obscured by this haze, which is caused by blue light reflected from fine particles of moisture in the air. As the filter completely absorbs the blue light the haze disappears and the object photographs clearly. The G filter is excellent for photographing most architectural subjects and gives an excellent rendering of red bricks which usually appear too dark, especially in dull or hazy weather.

We might continue to tell of the advantages of Eastman Com-



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mercial Panchromatic Film and filters but we suggest that you get the more convincing proof of their usefulness by trying them in the studio or on a difficult outdoor subject in comparison with ordinary materials. We also suggest

that you ask your dealer or write us for the booklet, *Color Films, Plates and Filters for Commercial Photography*, which explains in greater detail the use of Eastman Commercial Panchromatic Film and Wratten Filters.



## EASTER ADVERTISING

A GREAT many people carry the thought of having a new portrait made, in the back of their minds, but a great many other seemingly more urgent needs keep crowding the idea of photographs into the background, until something is done to jar it loose.

Advertising is the big influence that largely determines what money will be spent for. Your competitors in other lines of business advertise—you, too, must advertise if you expect to keep people thinking about the desirability of photographs until the idea has matured into a definite intention to act.

Many people wait for some special occasion to have a portrait made and for this reason any occasion that suggests gift making offers an excellent opportunity for photographic advertising. Christmas is the busy photographic season because it is a season of gift making.

Following Christmas we have Easter and Mother's Day—Easter on April 17th, and Mother's Day on May 8th. We suggest that you

advertise for these two occasions, giving thought to the preparation of copy. It is not enough to advertise the mere fact that you are a photographer or that your prices are attractive. You must tell people *why* they should be photographed—in fact that is all you need to tell them for your signature is sufficient indication that you are the man who wants the business.

The cuts and copy shown on page 26 are suitable for Easter advertising and you have ample time to secure these for use in your local papers. A suitable cut for "Mother's Day" advertising will be offered next month.

In some ways the "Mother's Day" appeal is even stronger than that of Easter. It is a well known fact that when children have left home for school or college or have married and established homes of their own, the one thing mothers appreciate, next to an actual visit, is photographs of their children, so make your advertising an appeal to sentiment, begin early and keep at it.





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The gift that carries the true spirit of Easter—the gift that only you can make—your photograph.



*It's none too early to make the appointment*

## THE SMITH STUDIO

LINE CUT NO. 119B, PRICE 20 CENTS

## THE ONLY CONDITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. Get your order in *first*.

E. K. Co.



LINE CUT NO. 119A, PRICE 30 CENTS

You can read about the superior quality of film results, you can hear fellow photographers talk about them, but real conviction comes when you see film quality in your own negatives and prints.

# EASTMAN PORTRAIT FILM

*Par Speed—Super Speed*  
*Uniform Quality*

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

*All Dealers\**

## Why We Specify E. K. Co. Tested Sodas

The sodas are the controlling and balancing factors in a developer and to correctly compound a developing formula it is necessary to use sodas of the same strength and purity as those used in the laboratory where the formula is fitted to the materials for which it is recommended.

Easman formulas are based on the use of Eastman Tested Sodas—Carbonate 98½% and Sulphite 96½% pure. These formulas work clean and fast—produce negatives and prints of excellent quality, free from fog and stain. That's why we specify these *Tested Sodas* in all our formulas—their strength is uniform—their use protects your results.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

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When you have made the contact-print sale, suggest at least one larger print—show a specimen of

*Old Master*

# EASTMAN PORTRAIT BROMIDE

The contact print quality of this beautiful paper will usually sell the enlargement.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

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## Eastman Floodlights

*Convenient, portable lights that can be used in portraiture or commercial work as an auxiliary source of illumination.*



The stand can be used as low as 26 inches or raised to a height of 9 feet making it extremely useful in the studio. Its compactness recommends it for work away from the studio where a convenient form of illumination is so often essential to the success of the picture.

The light can be tilted to almost any angle or moved about during the exposure.

The socket takes a 500 watt Mogul-base lamp (not furnished).

Eastman Floodlight, including 5 feet of heavy cord, without lamp. . . \$20.00

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## *There's a Century Outfit for every type of studio*

Whether your studio is spacious and elegantly appointed or small and less elaborately equipped there is a Century Studio Outfit designed to do the best work under the conditions. These outfits vary in size of picture, length of draw and in other details of construction.

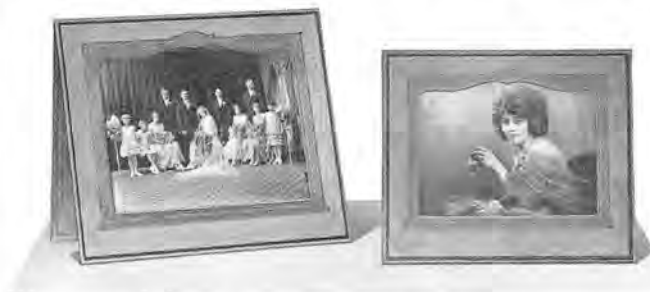
The Century 4A is an 8 x 10 outfit with a 22-inch draw and all adjustments, selling for only \$150, complete with Century Studio Stand No. 4A.

The Century 10A is an 8 x 10 outfit with a 36-inch bellows draw, all adjustments and Semi-Centennial Stand No. 1A, selling for \$180 complete.

*Century Studio Outfits are made by  
the Folmer Graflex Corporation*

**EASTMAN KODAK COMPANY**  
**ROCHESTER, N. Y.**

For new prices for horizontal work



## THE NORTHSHORE

Your wedding, family and other groups are placed in a new price class mounted in this style.

The beautifully engraved arched top design—the extra heavy stocks—the touches of gilt—are combined to produce a folder which immediately registers extra value.

Sizes	4 x 6	5 x 7	6½ x 8½	8 x 10
Prices	\$12.50	\$15.50	\$19.50	\$23.50 per 100

The color is Mediatone—for all tones of paper.

Sample for fifteen cents, and we will include, no charge, sample of the UPTOWN—a similar style for upright portraits. Two “arched” styles that will make money for you.

SAMPLE OFFER FW-4

## TAPRELL, LOOMIS & COMPANY

(EASTMAN KODAK COMPANY)

CHICAGO, ILLINOIS

*The Leading Card Novelty House of America*

# Eastman Plates

*Cover the entire range of  
photographic requirements*

Eastman Polychrome is a plate of exceptionally wide adaptability. Having a speed almost equal to that of the Eastman 40 and a long scale of gradation it yields portrait negatives of beautiful quality. Being highly color sensitive it gives an especially fine rendering of flesh values.

As its color sensitiveness is in the yellow and green and it gives its color rendering without the steep gradations in contrast so often evident in color sensitive plates, it is specially suited to many forms of commercial work and is a favorite with the commercial photographer who uses plates.

*There's an Eastman Plate for every purpose,  
backed by Eastman Service*

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

*All Dealers'*



*A Complete Line of Papers  
for Distinctive Photography*

*Your customer buys a print—nothing more.*

All of your knowledge of photography goes into the making of a negative. Unless the print reproduces the quality of the negative some part of its value is lost. Vitava Athena reproduces the quality of the negative, and its pleasing surfaces give distinction to the print—lend an attractiveness that materially influences sales. Try Old Master, Linen Finish or Parchment for distinctive portrait styles. Your dealer can supply you.

EASTMAN KODAK COMPANY  
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